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I have been asked more than once to suggest some book or books in which examples of the teaching of Latin by the direct method could be found. Elsewhere in this issue appear extracts from an article by Dr. Rouse in the *Rivista di Scienza* in which specimens of this kind of teaching occur.

The whole article is interesting and well worth reading as a complete expression of the ideals of some of the most active of English schoolmen of the present day, and it is also valuable as giving points of contrast and similarity with the method in vogue in the German Reform-Gymnasien to which I referred in a former issue. Dr. Rouse maintains that to give effect to any teaching a new language should not be begun until the one previously studied has been pursued long enough to cease to be strange. He thinks that a new language should be taken up only after an interval of at least two, and, in the earlier periods, three years. If we begin the first foreign language at the age of nine, the second should be begun at twelve, the third at fourteen, the fourth may be taken at sixteen or seventeen. All of us remember examples on examination papers of a word from one language being substituted for the right word of another by pupils who are pursuing the two at the same time and I have vivid recollections of my High School days when I took up the first year Latin, the second year German, and the third year French and Greek with a resulting confusion that ought to have been avoided<sup>1</sup>.

The next question that arises is in what order the languages should be taken. Dr. Rouse thinks that it is only reasonable to begin with the easiest. He approves the common practice in England of beginning with French, though he believes that the best introduction to Latin would be Italian. The second would be Latin, the third Greek. The plan is an attractive one and if properly administered should be quite successful, but the difficulty lies in the administration. One of the chief reasons for studying Latin is the opportunity afforded for the study of general linguistics, and the language is of such a nature that such study is inevitable if a pupil is to master its literature at all. This general study of

linguistics is not easy, but could be made very much more easy if proper work were done in the mother tongue—as I have elsewhere indicated. Latin syntax would be much more easy if French were studied in such a way that pupils were properly grounded in such linguistic principles as were observed in French.

But the very fact that French is so often taught by the purely direct method makes it almost valueless for the work I have in mind. Cases have come under my observation where students began French in the kindergarten and carried it on for some time before they began Latin, but were not assisted at all in their Latin by their knowledge of French. If Latin is the first foreign language studied, while the progress will be slow, yet, as I have said, the pupil is learning at the same time the laws of linguistic expression and the subsequent study of French entails very slight labor. The point then is whether beginning with a modern language like French does not really have a bad effect rather than a good one on the subsequent study of Latin; it certainly does involve such a risk.

Dr. Rouse is very much in favor of the direct method in teaching. In this he is not so revolutionary as he seems to be because in a large number of beginners' books in use in this country more or less systematic attempts have been made to provide the teacher with material for question and answer on the daily lessons; and enthusiastic, if sometimes inadequately prepared, teachers from remote districts have felt a call to vitalize Latin by teaching it much like a modern language. Such translations as *mica, mica, parva stella* and *rupes saeculorum in te* have figured more than once as stimulants to the jaded child. The fundamental difficulty with all such devices lies in the fact that they are merely devices. For teaching Latin by the direct method one power and one power alone is necessary and that is the power of the teacher to handle the language orally himself. The colloquia in the beginners' books are as artificial for the teacher as they are for the pupil. I may add that our universities show a surprising unanimity in refusing to students the chance to acquire such an ability. But of this I shall speak at a subsequent time.

G. L.

<sup>1</sup>See further Dr. Rouse in *Classical Review* for September, 1908.

### THE WHAT AND THE HOW OF CLASSICAL INSTRUCTION<sup>1</sup>

To dispel anxiety, let me say at once that I have no thought of expounding to this learned gathering my classroom methods, my pet devices, or "my policies". *Non ea vis animo.* I simply wish to register and reiterate my belief that in classical instruction there is a good deal of barking up the wrong tree, some baying at the moon, and much mere idle questing through the forest in the vague hope that somewhere and somehow the doves may appear and light upon the golden bough; if, indeed, there be a golden bough, and the object of our sylvan ramble be not just perambulation.

As an antidote to such wandering dreams, let us at once propose to ourselves that we are bent somewhither. The bow drawn at a venture may sometimes bring down the quarry; but such hunting does not have to be controlled by game laws. Accordingly, that I may at least arouse opposition, let me assert that in seven-tenths of the classical instruction given in our schools there is little conscious or intelligent aim, that such direction as it does have comes from an impulse antique and obsolete, and that the greatest enemies of classical learning are the classically learned. I use this term in a broad sense. I do not confine the compliment to those gentlemen whose friendship I unaffectedly prize, whose attainments are my admiration, and whose impenetrability is my despair, the committees on admission to college—not against the embattled chauvinism of these would I now inveigh; but against men of like passions and limitations with myself, against us, who have every reason to know better because we are close to the conditions—in both senses of that word: we, we the pedagogues are to blame. We are to blame because we have not really considered our own problems; or, if we have considered them, because we have not applied our collective wisdom to their solution. There is no pedagogic of Latin teaching in America. A course here and there in a college here and there; a book now and then, but rather then than now; many sporadic and unrelated prophesying, like the present paper; and with it all the absence of a general conviction as to what must and can be done—that seems to be the status of the scientific practice of classical teaching just now. There is no lack of interest of a certain sort. Attend any convention of classical teachers, and hear us proclaim with fervor that the hidden quantities are tough meat for children of tender years, that forms should be thoroughly learned, that composition is the mother of syntax, and other doctrines equally precious and equally trite. I do not mean to disparage such utterances; these things ought to be said; but they are like the *fliegende*

*Blätter* of the Cumæan Sibyl, so that we may say with Vergil *inconsulti abeunt*, "it wasn't worth the carfare", *sedemque odere Sibyllac*, "and we found it rather a bore". And no wonder. The masters of our craft have gained breadth of view; they can see the end from the beginning—albeit even they do not all see the same end; but the rank and file, the youngster to whom the Latin of his diploma is still a dark and awful mystery, the teacher of mathematics who helps out the Greek department—what do they know, what can they know of those larger aims and greater possibilities that belong to the study of Greek and Latin, making them, even in this gainsaying and perverse age, the most powerful instruments of education which we can command? And what will be the fate of a teacher thus blindly launching forth upon so perilous a sea? It will be dreary enough and commonplace enough. He will complete a beginners' book; and presently wake to the fact that his pupils lack elementary knowledge. He will go on assigning lessons in Caesar, Cicero, and Vergil; but if the students learn to read it will be no thanks to him. He will dabble fitfully in the grammar, shirk the composition, and hope violently that his pupils may enter college. He will not be contented; but his dissatisfaction will have no power to raise him. He will not necessarily be incurable; but only by good luck will he know where to find a physician.

Out of this happy-go-lucky state of things there should be a way. To give dignity to our quest, let us hear Aristotle's dictum: "Every art and every science, and likewise every act we do and every choice we make aims at some good—*άγαθού τούτοις θείασθαι δοξεῖ.* What is the *άγαθόν τι* for the secondary schoolmaster—the final cause which must determine the path of achievement? That there are many causes which contribute to achievement, which render it easier and surer, no one will deny. Broad scholarship, the gift of teaching, personality—these are a trinity of excellences which need no advertisement. But I am thinking just now of the roadbed more than of the rolling-stock; and I venture to assert that the path of success must lead to the mastery of language as distinguished from the reading of prescribed texts. I am not crying down the importance of a study of the literature, or denying that the great contribution which Greece and Rome have made to the modern world is only received when we have entered into the spirit of their deeds and words; I am only insisting that we shall regard education as a process, and that we cannot make very much use of the top rounds of the ladder until we have passed those lower down. Even if self-examination leaves us personally and pleasantly serene, are we not at least ready to admit that our friends are all too prone to regard the Latin course as a progression from author to author, with garnishings of grammar

<sup>1</sup> This paper was read at the annual meeting of The Classical Association of New England, at Smith College, on April 1, 1908.

and composition, instead of an orderly development, passing from stage to stage of linguistic knowledge? In the first year, it is true, we proceed rationally enough. Beginners' books are essentially unfoldings of principles; the teacher, if he is worth his salt—I did not say his salary, for it would be a poor teacher indeed who was not worth that—but the teacher who has any conception of his duty puts forth his utmost skill to acquaint his class with the initial peculiarities of the language and to lead them to think by Attic or Roman laws. The raw facts of Latin, paradigms and rules, are rubbed in or driven home, according to temperament; a compact body of truth is put before the child, something almost as concrete as his breakfast, if superficially less attractive. Then comes the great gulf fixed between the island of the beginners' book and the continents of Latin literature. Caesar is, perhaps, the nearest headland; and the child must reach this point on a raft built of the little knowledge he has acquired, while tumultuous waves of syntax threaten to engulf him. Avoiding as by a miracle any reference to *rari nantes*, let us hasten to observe that there is small wonder if the young sailor hails as angelic the friendly helper that would translate him to the other side; or, recoiling in terror from the dangerous voyage, abandons the attempt.

Leaving the figure (for I am an indifferent sailor), let us see what is to be done. I shall not presume to approve or condemn existing devices, but posit at once the statement that there is salvation in continuity of method. Gradual, regular, and rational additions to the body of facts already learned must accompany every step of the progress into the unexplored country. The beginners' book ought not to be an island, but the point of a peninsula. There will be different ways of effecting this geographical change—of building the mole that shall bring safety to the inland voyage. Personally, I think that we ought to make a division of labor. There are certain things which a pupil can reasonably be expected to learn by himself with a fair prospect of success. There are others which are more scientifically done in the classroom. Speaking broadly, I should say that it is the teacher's especial province to teach the art of reading, and that almost everything else is proper material for assigned work. Theoretically, composition ought also to be done under skilled supervision, but as a matter of fact, the sentences in most elementary composition books are so carefully adapted to the pupil's ability that he can be expected to do something with them; while living Latin or Greek are idiomatic, and therefore labyrinthine. Whether this statement is accepted or not, we should probably agree that, other things being equal, the pupil had best do by himself those things which he can do well, and with a prospect of the interest that comes with success. The good work recently done

by Messrs. Browne and Lodge in preparing vocabularies of high school Latin adds an important item to the list of things suitable for outside preparation; and I find that pupils take kindly to such work because they can see its bearing on their progress. The memorizing of grammatical facts is work of the same class, and likewise the review and final preparation of reading matter already worked over by the instructor. I hope I shall be pardoned for saying these very obvious things: they seem to be necessary to a complete statement.

A recitation falls naturally into three parts: drill, quiz, and teaching. The quiz or test is a necessary spur and a means of diagnosis; drill needs no apology; but the supreme task and pleasure is the actual development of a new subject, the reading of new text, the free question and answer into which no thought of marks intrudes. It is probably superfluous to say that in reading the next day's advance part will be translated by the class at sight, part, too hard for such treatment, thoroughly explained by the teacher, and common expressions passed over without translation so as to emphasize the fact that these are phrases "every child should know". A new word-list is a fruitful topic, every device of association with Latin, English, and French being employed to fix the vocabulary in the mind.

To revert to the subject of composition, its place is fixed by the idea of language-study now under consideration. Composition is not a by-product of reading; it is not an end in itself; it is not merely a drastic remedy for syntactical prostration; it is part of the process begun in the first year and kept up till the necessary facts are learned; and it should therefore continue and expand the method of the beginners' book. It will at first be intensely formal; it may gradually lose its cut-and-dried air as facility is gained; I cannot see that it is ever safe to discontinue it with average high-school classes. As regards method,

"There are nine-and-sixty ways of constructing tribal lays,

And every single one of them is right".

Some are more right than others, but I forbear. Enough to say that composition is a plant with three roots, whereof one is grammar, and another vocabulary, and the third idiom, while the blossom (considerably rarer than the bloom of the century plant) is style.

As the student advances, the ratio of work done under the teacher's guidance to that performed alone will steadily decrease. Armed with a definite vocabulary, with definite knowledge of syntax, and with definite accomplishments in the arts of reading and translating, he will lean less and less upon the teacher, and find a growing enjoyment in doing things for himself. He has not been babied, but he has been properly equipped and trained. The

teacher, for his part, will find increasing opportunity for the humane aspects of his work, for developing the classical atmosphere and a true perspective, and for opening vistas into the wider fields of learning.

Details of method cannot be prescribed. *Sua cuique deus fit dira cupido.* The trouble is that so many lack the *dira cupido*—that they permit themselves to imagine that they can possibly arouse interest in something which does not interest them. There is no more electric remedy for a class gone stale than for the teacher to treat himself to a vigorous cross-country run through some unfamiliar book. Macaulay's idea of being a scholar was to read Greek with one's feet on the fender. The teacher who has worked too microscopically will find that he can win elasticity and breadth by throwing his lexicon into a corner (free from bric-a-brac) and plunging unaided through masses of Latin or Greek. Incidentally he will be the better able to appreciate the troubles of his own scholars. For the same reason, it is well for one to begin some new language as often as he finds himself becoming impatient with his pupils' progress.

Such, then, are the foundations of a true method: first, that one shall have both a goal and an itinerary; second, that he shall advance thither, always with due regard to little Iulus, who follows *non passibus aequis*; and last, and perhaps most, that he shall keep his own mind fresh, moving, and vigorous.

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### MASTER VERGIL

From the Atlantic Monthly of December, 1905, we reprint the following, thinking it may call forth some comment. It is not the less interesting or suggestive from the fact that it is the utterance of one whose primary business now is the teaching of English.

For traveling company most books, like most people, are too exacting. They will not yield to a mood; they will be asserting themselves against us, or tugging us aside. And why travel, especially afoot, if one cannot be lord of his day? Therefore, because it is serenely complaisant, trust the paler allurement of pure art. Take with you some fair book not human enough to challenge you on your road. *Manon Lescaut* has the simplicity of perfect breeding, a lovely purity of style for no considerable matter. Or take the *Sentimental Journey*, if you have forgotten who wrote it. But I will always take the epic of travel, the *Aeneid*.

It may be the foredoom of artificial epic that it should live, if at all, by style alone. That all literature lives by style is a platitude; but in the *Aeneid* the import of the matter was so thin at first, that it has long been threadbare. If the

*Paradise Lost* was ever a moulding moral force, it is probably that no longer. The epic of rebellion against a doctrinaire God touches our time only in so far as its cold heresy is lost in its high beauty. Vergil's gods were from the beginning purely *ex machina*; his hero is alien to us; but no verse, unless it be Milton's, wins the ear more masterfully. No wonder it seemed to the Middle Ages an incantation.

The purely artistic pleasure in art is given by the *Aeneid* undisturbed. Homer is human, giving a pleasure as of realism, and now and again searching the heart; Vergil, where he is human at all, is so romantically, as in the poignant fourth book. Habitually he moves but splendid shadows in armor through a colored landscape.

. . . . Splendet tremulo sub lumine pontus.

This soothing of our souls is not shadowed by the unreal cares of the unreal Aeneas. When the ships are scattered in that magnificently theatrical storm, and the warriors, cast dripping on the beach, instead of cooking plain food over a fire of sticks,

. . . . arida circum

Nutrimenta dedit, rapuitque in fomite flammam,  
Tum Cererem corruptam undis Cerealiaque arma  
Expediunt fessi rerum;  
we have already forgotten them for the scenery :  
Est in secessu longo locus: insula portum  
Efficit obiectu laterum, quibus omnis ab alto  
Frangitur inque sinus scindit sese unda reductos.  
Hinc atque hinc vastae rupes geminique minantur  
In caelum scopuli, quorum sub vertice late  
Aequora tuta silent; tum silvis scaena coruscis  
Desuper, horrentique atrum nemus imminet umbra.  
Fronte sub adversa scopulis pendentibus antrum;  
Intus aquae dulces, vivoque sedilia saxo.

And see how alien the hero is from us when for rare moments we are troubled by a transpiring of personality, and how little he means to us as a personality in the sum of the whole. For this the crux is the episode of Dido, surely the greatest book of all, the most cogently artistic in narrative, the most glowing in figure, the most remarkable in verse. Dido is a woman. Has Vergil another? Beside this passionate creation set in high romance the pious Aeneas becomes real enough to be despised; then, as he slinks off behind the divine will, he lapses again into armor speaking platitude. Doubtless this impression is due in part to race. The Latin hero leaves us wondering and cold, is not to us heroic. The southern nations seem to keep a different standard of heroic love, to value ardor more than the northern constancy, and withal to be more demonstrative of feeling in speech than is found of us of the north consistent with heroic strength. Chaucer, whose Cressid is one of the most human figures in fiction, can make little of Troilus. Only Shakespeare has leaped this bar-

rier; and has not even he a little Germanized his Latins, as Wagner has Germanized Tristram? But allowing that to Vergil's Romans and their descendants Aeneas has been more nearly than to us a man and a hero, can we suppose that he has ever seemed to any one a moving personality? At least the distinctive power of the Aeneid is not here.

Except for Dido, what humanly reaches our sympathies now and again is something incidental—almost, it would appear, accidental. The mother of Euryalus in the midst of her wild grief lamenting that she cannot shroud his body with the coat that has been taxing her aged hands; the affection of Mezentius for his horse; Nisus and Euryalus talking low on the camp wall; the old Evander's thought of his dead wife—*Felix morte tua, neque in hunc servata dolorem*—beside the bier of his son; the mere illustrative figure of the house-wife weaving before dawn

... *castum ut servare cubile*  
*Coniugis, et possit parvos educere natos;*  
 the stuff of the Aeneid is not these, but Laocoön in agony; the descent of Mercury, the figures as sun on brass, more splendid than any others ever strung on so thin a thread of fable. Vergil sings arms, the sea and shore, dawn and moonlight, but not the man.

This typical absence of human appeal leaves free the enjoyment of the Aeneid as a supreme work of art. It is a pleasure faint, doubtless, to most men, but untroubled, art for the sake of art. The just word charged with suggestion and not surcharged—

... *lucet via longo*  
*Ordine flammorum, et late discriminat agros—*  
 the elaborate cunning of the sentences, each a pattern of rhetoric and prosody, suit well the glittering pomp, the unrelaxed etiquette. The methods of the most elaborate, the most highly colored, of the great poets, are so manifest as to appoint him perpetual teacher. Just because his habit is so far from the imitable simplicity of Homer, Vergil is the master of poets. And as the master of poets, so the gentle companion of those whose journeys must be far lower and more literal than Dante's. For solace as for study it is always safe to embark upon his sounding line.

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### ORAL WORK

The following extracts are from an article by Dr. W. H. D. Rouse in the *Rivista di Scienze "Scientia"*, (Volume 4, Number 7), entitled Classical Work and Method in the Twentieth Century.

The master begins by rising in his place and saying *surgo*. He then calls on a boy to write the word on the blackboard, for each new word has to be so written, and it must not be spelt; if written wrong,

it must be repeated more distinctly until it can be written right. The master then tells a boy, in English, to rise, and as he rises, the master says to the boy, *surgis*, which is also written down. Both being again seated, the master tells the class to say to him, as he rises, what he had said to the boy, and the acts are repeated. Next he tells one or more boys to rise with him, and as he does so he says *surgitus*; the class is told to rise, and the master says *surgitis*. The same variation is made as before. Finally one by his direction rises, and the master says to the rest *surgit*; two or more rise, and he says to the others *surgunt*. The six forms that stand on the blackboard, completing the present indicative active, are now arranged in the traditional order and the nature of the table is explained. Similar tables are asked for with other verbs, say *lego* and *cado*, and specimens are given with action. A good deal of drill is necessary at this stage. The next exercise may be imperative, combined with this as follows: Master: *surge*; Boy (rising): *surgo*. Master: *surge*; Boys: *surgitus*. The master directs one boy after another to say the same, and the imperative is soon learnt. I need not go any further into detail, or show how the names of objects are taught; the curious may refer to our text-book (*A First Latin Course*, by W. H. S. Jones, published by The Macmillan Co.), and enough has been said to show the method. When we have learnt the present of *esse* and the forms included under *bonus*, *bona*, *bonum*, we can go on for a while without more grammar, learning new words and using them in all possible combinations. There is no need to give special lessons to nouns when the adjective has been learnt, the forms being the same in both.

With Greek our first lesson is different, since we have now a new alphabet to learn, but this part of it is easy, since we have only to imitate the way that we learnt our own alphabet by following the way in which the Greeks learnt theirs. Atheneaues (p. 454) has preserved a few verses of the poet Kallias, giving the names of the letters: this (given with one or two small changes) may be learnt by heart and recited.

ἴστιν ἀλφα, βῆτα, γάμμα, δέλτα, καὶ τὸ εἶ  
 δῆτα, ητα, θῆτα, ιῶτα, κάππα, λέμπδα, μῦ,  
 νῦ, ξῖ, τὸ οῖ, πῖ, ρῶ, τὸ σῖγμα, ταῦ, τὸ ϖ  
 φῖ, χῖ τε καὶ ψῖ καὶ τὸ ς

We then proceed to spell syllables with each letter in order.

βῆτα ἀλφα βα, βῆτα ει βε, βῆτα ητα βη

Each series contains one constant element repeated often and the varying elements are also repeated in each successive series; a very thorough and effective

method of teaching the alphabet. As to the next lesson, since the paradigm is like the Latin in general form, there is no need to lead up to it: the adjective *καλός καλή καλόν* may be at once given with the article and one tense of the normal verb: and we shall have grammar enough to go on with.

Question and answer upon the text is a useful and easy method of practice. It is customary in the German Reform-Gymnasien, and has been practiced also in England more or less systematically, in a few schools: I believe it has never been tried without proving its value, which is the greater because it may be used at any stage. Take for example a simple sentence which may occur in one of the earliest reading exercises: *incolae adventum Romanorum exspectabant*; question and answer will follow after this fashion, the book being open:

Magister.—Quid exspectabant incolae?

Puer s. pueri.—Adventum Romanorum exspectabant incolae.

M.—Quorū adventum exspectabant incolae?

P.—Romanorum adventum exspectabant incolae.

M.—Quid faciebant incolae?

P.—Exspectabant incolae adventum Romanorum.

Take paraphrase again and suppose the reading lesson to include the three lines of Martial

*Nullos esse deos, inane caelum*

*Adfirmat Segius; probatque, quod se*

*Factum, dum negat haec, videt beatum.*

The master reads out the lines, which *ex hypothesi* have not been prepared by the class, and as a first step to explanation, asks:

Magister:—Quid primum adfirmat Segius?

Puer s. pueri.—Nullos esse deos adfirmat Segius.

M.—Quid deinde adfirmat?

P.—Inane esse caelum adfirmat.

M.—Conjunge haec mutato ordine.

P.—Segius adfirmat nullos deos esse, et inane esse caelum.

M.—Intelligitisne omnes?

P.—Nescio quid sit inane.

M.—Inane idem est quod vacuom, quod nihil in se habet, hic scilicet quod deos habet in se nulos.

P.—Iam intellego.

M.—Pergamus ad alteram sententiam; quid probat Segius?

P.—Nescimus quid probet Segius.

M.—Nempe probat hoc verum esse, nullos esse deos probat esse verum, probat inane deos esse caelum.

P.—Intellegimus.

M.—Quid intellegitis?

P.—Probare Segium nullos esse deos et cetera.

M.—Ita. Quare igitur, qua ratione?

P.—Quod se beatum esse videt.

M.—Quando se beatum esse videt?

P.—Dum haec negat, videt se esse beatum.

M.—Quamvis igitur haec neget, quamquam haec negat, nihil minus se esse beatum videt. Scribe iam pedestri oratione id quod significat poeta; post haec vertite Anglice.

## SUMMARY

II. The Study of Greek and Latin as a Preparation for the Study of Law, by Lynden Evans of the Chicago Bar. (From the School Review xv. 417-422, for June, 1907).

In the preparation of the lawyer nowadays there is a tendency to draw away from the Classics as preliminary professional training. This is due in part to eagerness for immediate results. Appeal to tradition is no longer an effective argument against this tendency, and, furthermore, the change in the conditions surrounding the legal profession makes necessary a restatement of what its preparation should be.

In the past the law furnished many leaders in affairs, and that very fact, involving, as it did, close connection with large questions, insured a breadth of view which is in danger of disappearing now that the most pressing questions with which the lawyer has to deal are money disputes.

While the lawyer of to-day has to know the wider and more complicated business relations that now exist, and know them better than the lawyer of half a century ago, relations are financial, absolutely; human interests and the development of society are less and less necessary subjects of inquiry in the actual practice of our profession, and we must therefore meet the narrowing tendency by a broader training in order to produce the best results.

For obtaining this breadth of view in what respects do the Classics excel the modern languages, mathematics or the natural sciences? The greatest advantage of the ancient over the modern languages lies in the fact that, while modern literature is a literature of emotion, that of the ancients is one of thought. Furthermore, modern languages, inasmuch as they are constantly changing, are full of colloquial phrases which are necessarily inaccurate. The Greek and Latin literatures "when properly studied involve accurate expression and logical rather than sympathetic development. . . . The subjects stressed are the conduct of life and the government of men and the lessons of history—the subject-matter of that literature itself educates a lawyer". Also, since our own tongue consists largely of derivatives from Greek and Latin, a study of these languages gives an accurate understanding of the fundamental meaning of words, not to be obtained from an English dictionary. "It was James Russell Lowell who said that he believed he had never made a mistake in the meaning of an English word until one day in a hurry he consulted an English dictionary instead of a Greek or Latin dictionary for the root meaning of the word sought". Moreover, not only is the body of the law from which ours is derived written in Latin, but many of the forms of pleading and principles of jurisprudence have been summarized in brief Latin statements; hence a knowledge of that tongue would seem of the highest importance for the lawyer.

Comparing mathematics with Classics, we may acknowledge the importance of the former; yet, if the question arises of relative importance, or of the disposition of extra time, it is to be noted that, since mathematics deals only with the relations of numbers, while language and literature deal with the expression of the relations of life and its rules of conduct, the languages must give the broader view.

The real conflict, however, is between the natural sciences and Classics. It is claimed that the former give an equal training in accuracy through exact observation, and that the knowledge gained is more fruitful. But the question for us is rather which gives the better discipline for the mind. The greater interest which students show in the study of the natural sciences arises largely from "the pleasure of the sense-perception".

The eye and the mind easily acquire what the reasoning mind must with difficulty assimilate. But this very fact makes it reasonable to suppose that training in the sciences will not give the power to deduce abstract rules of conduct because the sense-interest dominates the thought-interest. The subject-matter of the physical sciences, furthermore, brings the student ever back to the immutable laws of nature, and so, like mathematics, it fails to aid him directly in studying the mutable conditions of human conduct. The interests involved are not human, the operation of natural laws is too unlike the collective effect of individual free will.

Another great need in the lawyer's preparation is accuracy of interpretation. In endeavoring to discover the full meaning and effect of a statute one is doing precisely the same thing as when he is endeavoring to find out the exact meaning of a passage of Livy or Tacitus.

Every word must be weighed, and the point of its position in the sentence determined. The effect of former laws in a case is like the effect of the preceding sentences or the context; and the meaning of the sentence as related to the following sentences, as to whether it makes a complete story, is like the consideration of full meaning of the statute itself in connection with the rest of the substantive law on the question involved. This determination of the meaning of statutes is one of the most practical duties of a lawyer. It will hardly be maintained by any one that, as a preparation for this sort of work, the natural sciences or mathematics will have a practical value in training equal to that of Greek and Latin.

This paper has endeavored to treat the subject from the practical side in order that its influence upon those affected by the modern passion for haste may be the greater. The no less important questions of the advantages of the Classics in the development of taste and the training in elegant expression, are therefore left untouched, but "we cannot forget that, with very few exceptions, lawyers who have come to distinction themselves in their profession and to be of use to the world have come through Latin or Greek".

T. E. W.  
In Professor Eastman's paper in Number 3 (page

21) reference is made to two recommendations which he submitted with his paper to The Classical Association of the Middle West and South. The first of these in its final form ran as follows: "That a Commission of Nine be appointed whose duty shall be to formulate a statement of the common aims and common benefits of classical study". The Commission as appointed by the Association is as follows: Frederic C. Eastman, State University of Iowa; Benjamin Ide Wheeler, President University of California; W. T. Harris, formerly United States Commissioner of Education; Stratton D. Brooks, Superintendent Public Schools, Boston; Edward Capps, Princeton University; Edmund J. James, President University of Illinois; Francis W. Kelsey, University of Michigan; Harvey W. Wiley, Chief of Bureau of Chemistry, U. S. Department of Agriculture; Lawrence C. Hull, President Michigan Military Academy.

It is expected that the Commission will render a report to the next meeting of The Classical Association of the Middle West, which is to be held next spring at New Orleans.

On December 22 Professor Ulrich von Wilamowitz-Moellendorff of the University of Berlin will celebrate his sixtieth birthday. For many years he has been regarded by his fellow-workers of all countries as the foremost Hellenist of his time; his spirit and sympathies are singularly catholic; his pupils are found in every land where classical studies flourish; and his writings have been a source of inspiration to scholars and teachers everywhere. Accordingly, to give an opportunity to all who would delight to do him honor on his birthday, an international committee of twenty-two members has been organized. In their opinion the most appropriate memorial which could be presented to Professor Wilamowitz would be a fund placed at his disposal for the prosecution of some large scholarly undertaking. Each contributor will receive a copy of the list which will be presented to Professor Wilamowitz, together with a statement of the amount of the fund. All who would like to contribute are requested to send their subscriptions to the undersigned at as early a date as possible.

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EDWARD CAPPS.

G. P. Putnam's Sons have just published the third and fourth volumes of the translation of Ferrero's Greatness and Decline of Rome. The first two volumes will soon be reviewed in *THE CLASSICAL WEEKLY*. Volume 3 has to do with the Fall of an Aristocracy, volume 4 with Rome and Egypt (each \$2.50 net).

E. P. Dutton and Co. have either just published or are just about to publish the first volume of a translation of Friedländer's *Sittengeschichte*. The book bears the title of Roman Life and Manners under the early Empire.

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